

INNESS

22721

Fifth Avenue Art Galleries

366 FIFTH AVENUE

JAMES P. SILO. - - - AUCTIONEER.

EXECUTOR'S SALE

CATALOGUE

OF

PAINTINGS

BY THE LATE

GEORGE INNESS, N. A.

ON FREE EXHIBITION

From Monday, February 8th, until day of sale

AT THE

FIFTH AVENUE ART GALLERIES

366 FIFTH AVENUE.

FOR SALE

ON THURSDAY, FRIDAY AND SATURDAY

February 11th, 12th and 13th

at 8.15 o'clock.

[1904]

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale if he thinks fit.

JAMES P. SILO, Auctioneer.

NOTE.

The paintings enumerated in this Catalogue belong to the Estate of the late Mrs. Elizabeth Inness, the widow of George Inness, America's greatest landscape painter. Most of these paintings have been given by Mr. Inness to Mrs. Inness with the express desire that they should not be disposed of during her life time ; it is therefore gratifying to know that some of the most superb examples of this celebrated master will be available to the collectors and amateurs.

Mr. James P. Silo has been instructed to sell each and every picture without reservation of any kind.

A handwritten signature in dark ink, reading "W. M. Clamen". The signature is written in a cursive style with a long, sweeping underline that extends across the width of the signature.

Manager for the Inness Estate

GEORGE INNESS.

"No European school ever produced finer work than he put forth, and not the least of his services to his country will be seen to be the impetus he gave, and will continue to give, to the development of our national art. The art of the late George Inness is one of those fine revelations of a gifted individuality which is at once a delight and a stimulus to honor. It carries the observer into the atmosphere of noble ideals and adequate expression which only a master can create, and it there awakens sympathies which only a master imbued with the spirit of nature can ever touch."—*New York Tribune*.

"His art was his life, and he never faltered for a moment in his absolute fidelity to noble ambitions or the highest aims. It stands for all that is good; it is manly, vigorous and honest, and has the true ring that betokens the highest aspirations and the best impulses. The fame of the late George Inness as the first of American landscape painters rests on a very firm foundation. Both painter and layman have long since admitted his position."—*New York Times*.

"It may be said in all safety that not again in this century will so impressive an exhibition of landscapes of any one man's painting be made as is found in this one of George Inness's."—*The Post*.

"No American painter has appeared at the time of his death to hold a higher place in the realm of art."—*The Sun*

"The result stands as a most impressive and convincing proof of the splendid breadth and vigor and poetic force which were the dominant features of this artist's methods."—*Mail and Express*.

“George Inness had the rare gift of putting his own subjective appreciation into the landscapes which he placed upon canvas. He was no imitator, but his method was the same as that of Corot. A French critic, pointing to a fine woodland sunset, once said: ‘How glorious that would be if only Corot had painted it.’ This was a true criticism. Corot would have seen what other people could not. He would have selected from the natural effects. He would have brought them home to whoever looked at his work. This is the rare power which Inness had.”—*New York Evening Sun*.

“He loved nature, and sympathized with her in her moods. He transferred these to the canvas with a poetic touch which almost idealized the scenes he found so dear to him. He painted atmosphere with remarkable success. There was no problem too difficult or too complicated for him to attempt. Whether the phase was that of daytime or dark, sunlight or moonlight, the calm of noon, the haze of daybreak, or the glow of sunset, it stood revealed and expressed in supreme truth and beauty.”—*New York World*.

“Mr. Inness was a man of most impressive originality, a draughtsman of force, and a colorist of great richness and brilliancy. He painted atmosphere, both sunshine and storm, with signal success, and there is in his work a vigor and fiery manner of handling the pigment that is singularly fascinating. The artist, at the time of painting, knew exactly what he wanted to do, although he was fond of working on canvases until their whole aspect was changed.”—*New York Herald*.

“His art is entirely his own, and does not contain a hint of the succession of landscape painters. It is reminiscent of nothing but nature, of which it represents every mood, every season and every time of day. So

rich is his treasury of Nature's secrets, so poetic and fertile his brain, so great his power of execution, that although his output is probably as large as that of any other living artist, he never repeats himself, never paints twice just the same mood of nature, the same atmosphere or envelope."—*The Century*.

"Among his contemporaries, George Inness towered as a giant. He was not a genius of that class which, having gained its zenith remains fixed there or falls into declining grooves. His was a fire which age could not wither nor custom stale, and even as time sopped his vital forces, he grew even greater, younger, and more powerful in the vital spirit of his art."—*The Collector*.

"George Inness's landscapes are of the best painted in our time and country, in many instances of the best in any time and country, because of the qualities of temperament with which the artist was endowed. Probably there is at least no landscape painter now living whose works, if brought together, would stand the test of comparison with a complete collection of Inness's pictures—none who would equal him in the impression he gives of abounding and intense vitality. There is in all his representative paintings a rich, full, pulsing life, which testifies to his wonderful power of infusing his own exuberant spirit into the inanimate canvas, and making it breathe the breath of nature. And so in an exceptionally emphatic sense his works live after him. So long as they endure an Inness means, not a dead copy of nature, but a living embodiment, in which the sun shines with a true and grateful warmth, the breeze as truly whispers among the leaves and herbage, the clouds float buoyantly aloft, or lower over the earth with the grim menace of approaching storm, and all is movement, animation and life."—*Boston Transcript*.

"Let us do reverence to our own. Inness felt the breath of the tidal wave of his glory; would that he had been spared to feel himself ride more proudly upon its creast."—*Boston Post*.

"He was the greatest landscape painter America ever produced, and the greatest landscape painter of his time in the world. He has left America a great inheritance—his works, his name, his fame—these will continue to shed lustre on her through centuries to come."—*Once a Week*.

"Certainly there are none among either the Germans, French or Dutch who are painting landscapes at this time with the boldness, freedom and originality that are traits of Mr. Inness's work."—*Brooklyn Eagle*.

"An American artist of the first distinction whose merit has received international recognition by the placing of his pictures in public and private collections in Europe, as well as in his own country."—*Leslie's Weekly*.

"The paintings of Inness will long perpetuate his fame, for he belonged to the high order of minds, which draw the patent of their rank from no school, but from nature direct."—*Boston Herald*.

"Mr. George Inness is not alone the greatest of the American landscape painters, but he is one of the foremost landscape painters of the world."—*Benjamin Constant*.

CATALOGUE

FIRST EVENING'S SALE

Thursday Evening, February 11th,

AT 8.15 O'CLOCK.

I

175

ALEXANDRIA BAY.

16 x 20

1880

2

105

THE SISTERS.

16 x 20

3

320

ROBBERS' CAVE.

16 x 20

4

SACRED GRAVE, CAMPAGNA, ROME.

1873

$12\frac{1}{4} \times 18$

5

ITALIAN TYROL.

1872

$26\frac{1}{2} \times 33\frac{3}{4}$

6

MARLBOROUGH ON HUDSON.

1880

$13\frac{1}{2} \times 18\frac{1}{4}$

7

MONTCLAIR, N. J.

Sketch

$12\frac{1}{4} \times 18$

8

ALEXANDRIA BAY ON ST. LAWRENCE
RIVER.

1878

16 x 24

9

MEDFIELD, MASS.

$13\frac{1}{2} \times 19\frac{1}{2}$

10

NORTH CONWAY, WHITE MOUNTAINS

Sketch

1875

$13\frac{1}{2} \times 18\frac{3}{4}$

11

ALBANO, ITALY.

30 x 45

12

MONTCLAIR, N. J.

Sketch

$5\frac{1}{2} \times 9$

13

NEAR MILTON.

$5\frac{1}{2} \times 8\frac{7}{8}$

14

NEW JERSEY LANDSCAPE.

$13\frac{3}{4} \times 19$

15

MONTCLAIR, N. J.

16×20

16

380

TARPON SPRINGS, FLORIDA.

1890

$18\frac{1}{2} \times 24\frac{1}{2}$

17

100

NEW ENGLAND LANDSCAPE.

$9\frac{1}{8} \times 14$

18

1125

NIAGARA.

30×45

19

100

ITALY.

$9\frac{3}{8} \times 12\frac{3}{4}$

20

MONTCLAIR, N. J.

1885

$9\frac{1}{2} \times 14\frac{1}{8}$

21

ALEXANDRIA BAY ON ST. LAWRENCE
RIVER.

1880

16 x 24

22

MILTON-ON-THE-HUDSON.

1876

$9\frac{1}{4} \times 13$

23

NORTH CONWAY.

$9\frac{1}{4} \times 14$

24

150

LONG ISLAND LANDSCAPE

Sketch

$5\frac{3}{4} \times 8\frac{3}{4}$

25

70

MOUNT WASHINGTON.

$14\frac{3}{4} \times 18\frac{3}{4}$

1875

26

170

ON THE ST. LAWRENCE, ALEXANDRIA
BAY.

$12\frac{1}{4} \times 18$

1879

27

100

DURHAM, CONN.

$12 \times 17\frac{3}{4}$

1879

28

POMPTON, N. J.

$9\frac{3}{4} \times 14\frac{1}{2}$

1883

29

LEEDS, CATSKILLS SKETCH.

Sketch

$9\frac{1}{4} \times 13$

1865

30

NORTH CONWAY, N. H.

$12 \times 18\frac{1}{4}$

31

ALEXANDRIA BAY ON ST. LAWRENCE.

16×24

1878

32

MILTON-ON-THE-HUDSON.

1889

30 x 35

33

ITALIAN TYROL.

1872

26¼ x 37½

34

MILTON-ON-THE-HUDSON.

1880

16 x 24

35

LONG ISLAND LANDSCAPE.

6¾ x 10½

95
36

LATE AFTERNOON, MONTCLAIR.

8 x 12

115
37

MILTON-ON-THE-HUDSON.

1879

12 x 18

120
38

SPRING AT MONTCLAIR.

1889

11½ x 17½

50
39

IMPRESSION.

5½ x 8⅝

75
40

PORTA D'ANZIO, ITALY.

1872

$9\frac{1}{2} \times 13$

60
41

DEERHILL, CORNWALL.

$9\frac{1}{4} \times 12\frac{1}{4}$

185
42

EARLY AUTUMN.

18 x 23

360
43

WOOD INTERIOR.

$16 \times 23\frac{1}{2}$

1/25
44

MEDFIELD, MASS.

15 x 20

60
45

ETRETAT, NORMANDY, FRANCE.

63/4 x 10 1/2

95
46

MONTE LUCIA, ITALY.

1892

11 1/2 x 17 1/4

175
47

MEDFIELD, MASS.

1860

10 1/2 x 14 1/2

48

SCENE AT ITALY.

1872

$9\frac{1}{4} \times 12\frac{3}{4}$

49

TROUT STREAM, NORTH CONWAY.

1875

$13\frac{1}{4} \times 17$

50

IN THE GREEN MOUNTAINS.

$9\frac{1}{4} \times 13\frac{1}{8}$

51

IN THE CATSKILLS.

9×14

303

52

MONTCLAIR.

1893

20 x 30

140

53

NORTH CONWAY.

12 x 18

325

54

PORTO D'ANZIO, ITALY.

13 x 26

100

55

ETRETAT, NORMANDY, FRANCE.

1874

10 x 17

56

340

DURHAM, CONN.

$17\frac{1}{2} \times 22\frac{1}{2}$

57

275

ETRETAT, NORMANDY, FRANCE.

18×26

58

175

ITALIAN VIEW.

$12 \times 17\frac{3}{4}$

59

80

IN THE CATSKILLS.

$8 \times 11\frac{3}{4}$

60

150

MONTCLAIR, N. J.

$13 \times 18\frac{1}{2}$

1885

SECOND EVENING'S SALE

Friday Evening, February 12th,

AT 8.15 O'CLOCK.

61

BARBARINO PINES, ALBANO, ITALY.

$17\frac{3}{4} \times 25\frac{1}{2}$

62

ETRETAT, NORMANDY, FRANCE.

$12 \times 17\frac{3}{4}$

1874

63

MEDFIELD, MASS.

$10 \times 14\frac{1}{2}$

1860

64

LATE SUNSET.

$9\frac{1}{4} \times 12$

65

WOOD INTERIOR, MONTCLAIR

25×30

66

MONTCLAIR, N. J.

$8 \times 12\frac{1}{4}$

67

SHAWANGUNK MOUNTAINS.

$11\frac{3}{4} \times 18\frac{3}{4}$

1881

68

VIEW IN ITALY.

18 x 26

69

APPLE ORCHARD, MONTCLAIR, N. J.

1885

12 x 18

70

MONTCLAIR, N. J.

12 x 17 $\frac{3}{4}$

71

PORTA D'ANZIO, ITALY.

1872

9 $\frac{1}{2}$ x 13

72

MONTCLAIR.

1892

19½ x 35

73

SUNSET, MONTCLAIR.

9 x 12

74

PERUGIA, ITALY.

7 x 10½

75

ETRETAT, NORMANDY, FRANCE.

18 x 26

76

IN THE ADIRONDACKS.

10 X 14

77

MEDFIELD, MASS.

1860

$7\frac{3}{4} \times 13\frac{1}{2}$

78

MILTON-ON-THE-HUDSON

Sketch

1882

$20 \times 23\frac{1}{2}$

79

NEAR PEEKSKILL, N. Y.

$11\frac{1}{4} \times 15$

80

SKETCH FROM NATURE.

$9\frac{1}{4} \times 14$

81

GREENE MOUNTAINS.

9×14

82

AQUEDUCT NEAR ROME, ITALY.

$9 \times 12\frac{3}{4}$

83

HASTINGS, N. Y.

$9 \times 13\frac{3}{4}$

1867

84

ITALY.

15 x 26

85

MILTON-ON-THE-HUDSON.

27 x 22

86

NORTH CONWAY, WHITE MTS., N. H.

1875

17½ x 11¾

87

MONTCLAIR, N. J.

7¾ x 9½

88

WOOD INTERIOR, MONTCLAIR, N J.

1885

14 x 18

89

MOUNT WASHINGTON, NORTH CON-
WAY, N. H.

1875

12 x 17 $\frac{1}{4}$

90

LEEDS, N. Y.

1865

11 $\frac{3}{4}$ x 17 $\frac{1}{4}$

91

LANDSCAPE.

15 $\frac{3}{4}$ x 23 $\frac{3}{4}$

92

ALBANO, ITALY.

$17\frac{1}{2} \times 25\frac{1}{2}$

93

ALBANO, ITALY.

$10\frac{3}{4} \times 16$

1872

94

THE VETERANS RETURN.

22 x 27

95

HASTINGS-ON-THE-HUDSON.

$11\frac{3}{4} \times 17$

96

ALBANO, ITALY.

1872

$10\frac{3}{4} \times 16$

97

DURHAM, CONN.

1879

$9 \times 12\frac{1}{4}$

98

SUNSET TIME, MILTON.

19×24

99

ITALY.

$14\frac{1}{2} \times 21\frac{1}{2}$

100

WALLKILL VALLEY.

$8\frac{1}{2} \times 24$

101

MILTON-ON-THE-HUDSON.

1882

$15 \times 25\frac{3}{4}$

102

SHAWANGUNK MOUNTAINS.

14×21

103

CORNWALL, N. Y.

$9\frac{1}{4} \times 13\frac{1}{4}$

104

CATSKILLS, N. Y.

$9\frac{1}{4} \times 13\frac{3}{8}$

105

HACKENSACK MEADOWS.

$9\frac{1}{4} \times 13\frac{3}{4}$

106

PALISADES-ON-THE-HUDSON.

$9\frac{1}{4} \times 14$

107

POMPTON, N. J.

$9\frac{1}{4} \times 13$

1879

108

GREY EVENING.

$17\frac{3}{4} \times 16\frac{3}{4}$

109

LANDSCAPE.

20 x 30

110

MILTON-ON-THE-HUDSON.

20 x 30

111

TWO RAINBOWS, MONTCLAIR.

Sketch

20 x 30

112

MONTCLAIR MEADOWS.

10 x 14½

113

THE AFTER-GLOW, ITALY.

13¾ x 19¾

114

EVENING.

16 x 24

115

ERIE VALLEY.

7½ x 11¾

116

EVENING GLOW.

22 x 36

117

DELAWARE VALLEY.

18 $\frac{3}{4}$ x 24 $\frac{1}{2}$

118

NORTH CONWAY, WHITE MOUNTAINS, N. H.

17 $\frac{1}{2}$ x 22

119

IN THE ADIRONDACKS.

16 $\frac{3}{4}$ x 22 $\frac{1}{4}$

120

MONTCLAIR.

$33\frac{1}{2} \times 42\frac{1}{2}$

1877

121

THE ORCHARD, MONTCLAIR, N. J.

22 x 36



THIRD EVENING'S SALE
Saturday Evening, Eebruary 13th,
AT 8.15 O'CLOCK.

122

MILTON.

15 x 18

123

LAKE NAME, ITALY.

12 x 18

124

IN THE HAMMOCK

Sketch

6½ x 10

125

OLD AQUEDUCT, CAMPAGNA, ROME,
ITALY.

1871

$8\frac{1}{4} \times 12\frac{3}{4}$

126

PALISADES-ON-THE-HUDSON.

20 x 30

127

SUNSET

Sketch

$10 \times 13\frac{3}{4}$

128

A VIEW IN CUBA.

The only sketch Mr. Inness made in Cuba.

1886

$19 \times 23\frac{1}{4}$

129

ROUNDOUT VALLEY.

$9\frac{1}{4} \times 14$

130

WOOD INTERIOR AT HASTINGS.

$9\frac{1}{4} \times 14$

131

ITALIAN LANDSCAPE.

$18 \times 25\frac{1}{2}$

132

MONTCLAIR.

10×15

133

MONTCLAIR, N. J.

1884

9 x 15

134

THE INVALID.

9½ x 13

135

IN THE WOODS AT HASTINGS.

1867

15¾ x 19¾

136

MONTCLAIR.

20 x 30

137

AUTUMN, MONTCLAIR.

20 x 30

138

TIVOLA, ITALY.

$11\frac{3}{4} \times 14\frac{1}{4}$

139

SARCO VALLEY, NORTH CONWAY.

1875

$9\frac{1}{2} \times 13\frac{3}{4}$

140

LAKE NAME, ITALY.

12 x 18

141

MEDFIELD, MASS.

$11\frac{1}{4} \times 15\frac{3}{4}$

142

NORTH CONWAY.

12 x 18

1875

143

DELAWARE VALLEY.

17 x 25

144

DELAWARE VALLEY.

$15\frac{1}{2} \times 24$

145

BARBARINO PINES, ALBANO, ITALY.

1873

$17\frac{3}{4} \times 25\frac{3}{4}$

146

HARTFORD, CONN.

14 x 20

147

EARLY SPRING ON PASSAIC RIVER.

20 x 30

148

EARLY AUTUMN.

18 x 26

149

SCENE FROM "TEMPEST"
(SHAKESPEARE).

7½ x 9½

150

NATURAL BRIDGE, ETRETAT, NOR-
MANDY, FRANCE.

18 x 26

151

SUNSET IN THE WOODS, MONTCLAIR.

17 x 30

152

SUNSET, POMPTON, N. J.

20 x 30

153

MONTCLAIR, N. J.

16 x 24

154

POMPTON, N. J.

9 $\frac{1}{4}$ x 14

155

SYMPHONY.

24 x 36

156

MONTCLAIR.

24 x 36

157

HASTINGS.

$15\frac{3}{4} \times 23\frac{3}{4}$

158

MILTON-ON-THE-HUDSON.

16 x 24

159

MONTCLAIR, N. J.

18 x 26

160

AUTUMN, MONTCLAIR.

12 x 18

161

MONTCLAIR.

16 x 24

162

PERUGIA, ITALY.

20 x 30

163

SUNSET, MONTCLAIR.

$16\frac{3}{4}$ x 24

164

TARPON SPRINGS, FLORIDA.

24 x 34

165

MONTCLAIR SUNSET.

45 x 30

166

MILTON.

16½ x 17½

167

NEAR PERUGIA.

11¾ x 17¼

168

TIVOLA, ITALY.

12 x 14

169

DURHAM, CONN.

1879

18 x 26

170

SACRED GROVE, CAMPAGNA, ROME,
ITALY.

20 x 30

171

EARLY AUTUMN, MONTCLAIR.

1894

30 x 45

172

AFTER A SPRING SHOWER AT MONT-
CLAIR.

1893

39½ x 35

173

EVENING.

18 x 26

174

MONTCLAIR, N. J.

$9\frac{1}{2} \times 13\frac{1}{8}$

175

MARLBOROUGH.

12 x 15

176

SUNSET, MONTCLAIR.

16 x 24

177

ITALIAN TYROL.

19¼ x 29¾

1872

178

DURHAM VALLEY.

16 x 24

179

ALBANO, ITALY.

18½ x 25

180

EARLY SPRING, MONTCLAIR.

16 x 20

1883

181

EVENING, MONTCLAIR.

24 x 16

182

WINTER IN ENGLEWOOD.

11 $\frac{3}{4}$ x 17 $\frac{1}{2}$

1865

183

VENICE, ITALY.

16 x 24

184

LANDSCAPE.

22 x 27

185

KEENE VALLEY, ADIRON-
DACKS.

12 x 18

186

DURHAM, CONN.

22½ x 28½

187

LANDSCAPE.

17 x 24

JAMES P. SILO,
Auctioneer.

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